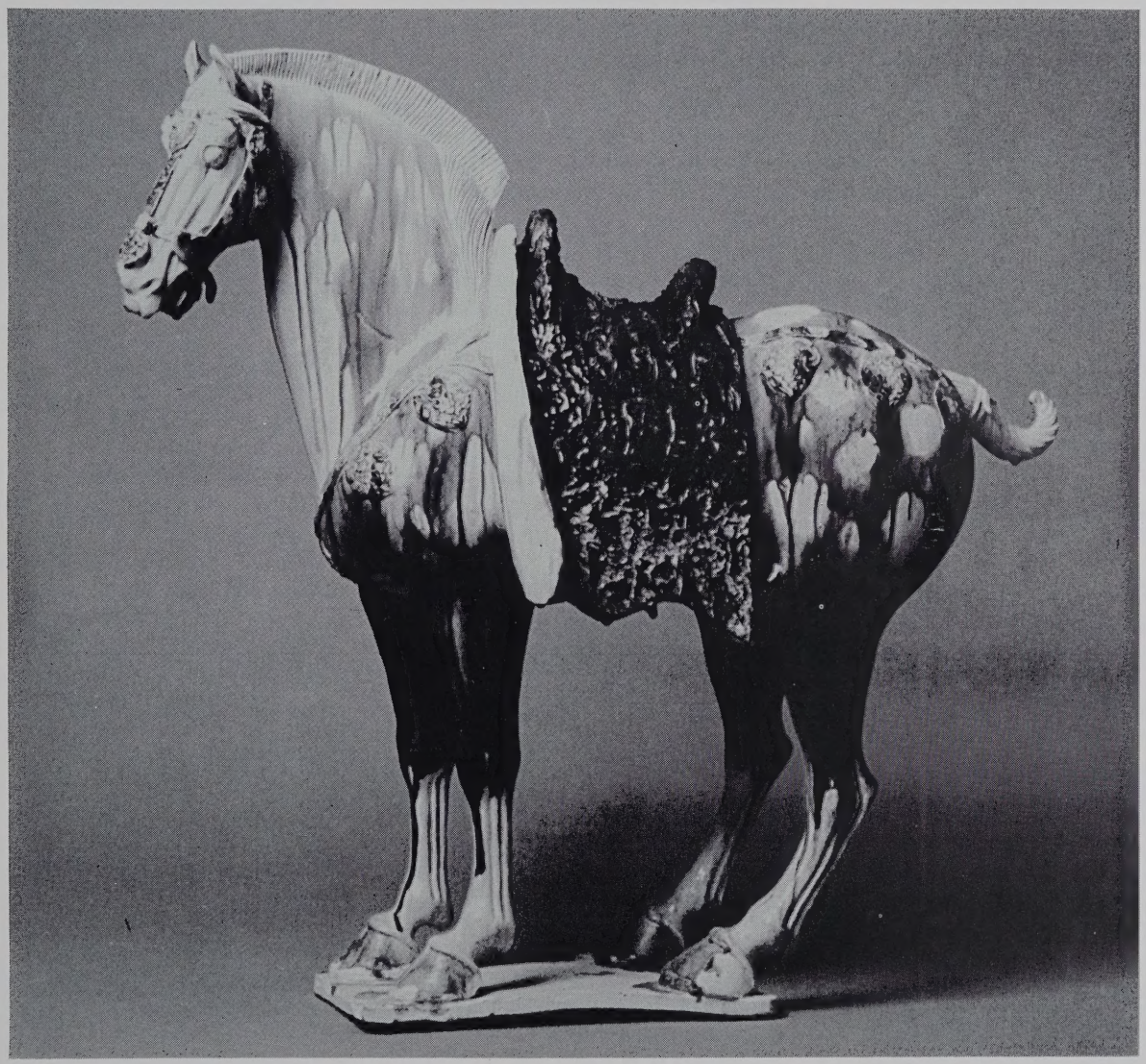
IFAR reports

Volume 16, Number 1
January 1995

and The Art Loss Register



Stolen in Manhattan in November 1994, Tang Horse *(glazed earthenware), see page 19*

A Thomas Hart Benton Jigsaw Puzzle

IFAR Staff in Review

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IFARreports
incorporating *Stolen Art Alert*

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IFAR Verifies New Benton Still Life

Fig. 1. Thomas Hart Benton, Still Life with Spring Flowers. *Oil on canvas, 30 x 24 1/4 inches, signed 'Benton 49.' Private Collection, Philadelphia.*

Since a great majority of people approach IFAR's authentication service with problem pictures, it is a rare privilege to research a work of art which proves not only to be an authentic picture by the artist, but one which contributes to our understanding of the methodology behind the artist's creation.

Such is the case with the year-long study of a still life by Thomas Hart Benton brought to our authentication service.

The oil on canvas measuring 30 x 24 1/4 inches depicting a still life of spring flowers which is signed at the lower left 'T. Benton '49' was submitted in December of 1993 to IFAR for authentication. (Figure 1) The owner had purchased it at auction in New Jersey that October. No provenance was provided through the auction house.

On a small mahogany-colored wooden table, whose perspective tilts it precariously forward, we see a large cranberry hobnail glass vase resting on a deep white saucer with a crimped edge. Next to the vase is a curved rimmed white plate edged in red-gold on which rests a plain-handled silver kitchen knife and a reddish orange apple. A rather broadly painted mustard-colored cloth is loosely draped on the table in front of the vase. Behind and to the left of the table, is a dark jade-colored cloth hung over a chair, which is obscured from view. The background has been discolored by the heavy varnish and now appears to be rather dark, casting a mossy green-blue hue. The flowers are vibrant and robust in execution. We see a seemingly random arrangement of orange-yellow and white tulips, purple bearded irises and wild hyacinths in pinks and reds. The composition is energized by the high intensity colors and the tension created by the up-tilted table.

In the not too distant past IFAR had examined a number of paintings attributed to Benton, seven of which are published in the *Art Research News* of 1983, Vol. 2, No. 2-3, as fakes. Bonnie Burnham, director of IFAR at that time, wrote that "...a chain of sources (for the forgeries) - including two dealers in Kansas City and one in the New York area - has been identified." She lamented, however, that little could be done about the circulation of the fakes in the marketplace while the unknown forger was at large. Several years later, in May of 1985, Virgilia Pancoast published her research on another work which turned out to be a fake.

Despite our initial skepticism, the authentication service staff had strong positive impressions about the still life after examining it in person. Somehow, even with the plethora of Benton forgeries on the market, this picture seemed right, confounding our expectations.

The painting had been carefully cleaned and restored. The restoration work was not aggressive, and the heavy varnish was lightly but not entirely removed. Much abrasion was still in evidence.

Upon close examination certain stylistic ambiguities presented themselves, such as the signature and the awkward handling of the drapery on the table.

During our research, Virginia Dunning of James Graham & Son, Inc. brought to our attention another version of this still life which had been sold by the William T. Kemper Charitable Trust at Christie's December 1, 1989 auction (Lot No. 245). Now in a private collection, this picture is entitled 'Still Life with Spring Flowers' and is signed and dated 'Benton '49' on the lower left (Figure 2). The size is slightly smaller than the IFAR painting, and the medium is tempera on board.

Upon contacting Christie's, it was discovered that a tiny (6 x 3 inches) oil on tin with a study of yet another still life dated 1948 was to be auctioned at Christie's East on November 30, 1994 (Note 1). IFAR examined the small picture and, to everyone's astonishment, found that on the verso was another study of a still life, which was none other than a thumbnail sketch (Figure 3) of the IFAR composition and, ultimately, the Kemper picture. This fortuitous discovery helped us to unravel the mystery. We now had three versions which enabled us to gauge the creative process of the artist's approach to his subject and also to establish with certainty the validity of the IFAR picture.

Before we became aware of the Christie's East picture, IFAR followed normal research procedure.

After preliminary library research, we contacted Henry Adams, currently the director of the Cummer Gallery of Art, Jacksonville, Fla. and the acknowledged expert on the works of Benton. Adams, the author of a recent major monograph (Note 2) and compiler of a forthcoming catalogue raisonné of Benton's oeuvre, had been approached at an earlier time by the owner and had seen photographs of the picture. Based on these he had been quite suspicious of its authenticity. However, after seeing the original picture in IFAR's offices, he retracted his early negative opinion and began the long process of weighing the pros and cons of the painting. As he wrote in his final analysis to IFAR:

"When I looked at the original painting with you...it became clear that many of my (earlier) reservations were unfounded. The painting is clearly old---not a recent forgery. Moreover, the color and handling

Fig. 2. Thomas Hart Benton, Still Life with Spring Flowers. *Tempera on board, 29 x 24 1/4", signed lower left 'Benton 49'. Private Collection.*

struck me as characteristic of Benton's work,—In general the execution shows a confidence and assurance which one does not encounter in the work of a forger.

Since I have learned to be cautious, I did not immediately accept the painting, although my impression was favorable. I was a little troubled by the freedom of some passages, such as the handling of the drapery."

However, Mr. Adams agreed with IFAR that the flower arrangement itself was boldly painted and bore a confidence in application which did not suggest the brushwork of a copyist. Still he reserved final judgment until he could consult with another Benton specialist, Forest Bailley, Chief Conservator of the Nelson Atkins Museum, as well as the artist's daughter, Jessie Benton.

IFAR sent Jessie Benton a photograph, but without seeing the original she felt that she could not state either an affirmative or negative opinion. She left us with some hope, however, as she wrote in June:

"This painting is a definite "could be", more of a yes than a no." She too was bothered by the signature, but recognized the plate, the metal bowl, the red hobnail glass vase and the table, which were a part of her household.

IFAR also had consulted with our Board member and dealer for the Benton estate, Robert C. Graham Jr., who agreed with the objections which IFAR and Adams raised, but ultimately deferred to Mr. Adams' opinion.

IFAR faced an impasse, and the picture was in limbo.

Later on in the summer of 1994, with Mr. Adams still uncertain, IFAR arranged for the owner to bring the painting to Jessie Benton's Cape Cod summer home for examination, hoping that her eye would either accept or reject the canvas when she saw the original painting.

At that time Jessie Benton and her son Anthony Gude examined the picture and wrote a report, in which they outlined their final validation regarding the authenticity of the picture. "The brush work and style matches other Benton paintings of the period, late Forties, early Fifties. The age of the canvas and stretcher viewed from the back also appear to match the date on the painting. Certain techniques, color combinations and shadow tones are also characteristic of other Benton paintings. The vase and dish are items that resemble actual articles that were in the Benton home when Jessie was growing up."

They also commented on the signature, noting that in their opinion it did not look like Benton's. "The T in particular is definitely not like any of Benton's ... one could speculate that possibly the painting was signed by someone else." Apart from the signature, however, "...the painting appears authentic in style, color characteristics and design. We feel strongly that the painting probably is original."

Following their report, Adams accepted the work as a Thomas Hart Benton original and a newly discovered and most likely first version of the Kemper picture which had sold at Christie's. While there had been earlier hesitation because of the loose handling of some passages, it was suggested by both Jessie Benton and Henry Adams that the reason may have been because it was an unfinished work. But it now seems that these passages can be explained by the existence of both the tiny seminal sketch at Christie's East as well as the refined and slickly painted final version from the Kemper estate. IFAR and Henry Adams concur that the IFAR oil is the work upon which the Kemper still life is based.

The tiny Christie's East sketch is missing the better part of the dark blue drapery in the background and does not include the pink and white wild hyacinths which give the final bouquet its true Baroque flavor. Nor does it include the apple and the knife on the small plate to the left of the vase.

The interesting aspect with regard to the absence of the hyacinths is that at first sight of the IFAR picture, the artist's grandson, Anthony Gude, had felt that the arrangement was not logical because the flowers pictured in the vase bloom at different times. While one could respond by granting 'artistic license,' such would not have been the case with Benton, whose wife Rita arranged the flowers for him after she had picked them from her garden. Thus the flowers would have been in season. The little preparatory sketch at Christie's East excludes the out of season hyacinths, so we can assume that Benton added them later for compositional effect, having used the small sketch to draw inspiration as he painted the IFAR oil.

As Henry Adams most recently remarked:

"While Benton did not usually make full-scale oil studies of this type, there are special factors which make it plausible in this instance. For one thing, the composition is more elaborate than more of Benton's still life. Thus, it probably required extra planning and preparation. For obvious reasons, still life is not well suited to the technique of clay models which Benton usually used to work out his figure compositions. In addition, flowers fade, and Benton may well have felt pressure to work out the major difficulties of his design before his models disappeared. He presumably made the [IFAR] picture rather quickly, using oil because it allowed him to work quickly, although, because of

oil's slow-drying qualities, it did not allow him to achieve the kind of polish and finish that he wanted for the final work."

The favorite artist of President Harry S. Truman, Thomas Hart Benton (1889-1975) was born in Neosho, Missouri and was the nephew of the well-known Missouri Senator of the same name. Referred to by Linda Weintraub, curator of the 1984 Benton exhibition at Bard College, as the chronicler of the American heritage, Benton studied in Chicago at the Art Institute, in Paris and in New York, where in 1926 he taught at the Art Students' League (Note 3). Much of his artistic career was spent in executing murals whose subjects included historical epic narratives of local and national themes, particularly World War I. A champion of American realism he was disturbed by the new abstract movement, fostered by one of his own students, Jackson Pollock. Benton felt out of place with this new abstract style, believing that "artists should study reality rather than the ideas superimposed on it." (Note 4)

Following his dismissal from the faculty of the Kansas City Art Institute over a dispute with a new director and his general antipathy towards the new artistic movement, namely, abstract expressionism, Benton retreated to his Missouri homestead, where he withdrew from the world to paint pictures including small still life paintings, of which this is an example.

According to the exhibition catalogue in Kansas City in 1989, entitled *Thomas Hart Benton, An American Original*: "From the late thirties, Benton tried his hand at small still life paintings. Columbine, tulips, peony, iris and fruit blossoms are combined with a sense of vitality, which is enhanced by the high-key palette. Benton found it difficult to relate to the reality of the 1940's. The America he had known so well had changed. The public's interest in realistic images had been replaced by a fascination with abstract forms. In a *Saturday Review* essay in 1951, Benton blamed the demise of regionalism on American advertising, which had trained the public to distrust "realistic art." (Note 5)

Stylistically, Benton is distinctive in his dramatic perspective viewpoints and displays a "sharp focus approach and selective magnification of motifs." (Note 6) The smooth, broad treatment of the paint carries over into the more intimate still life paintings, which vibrate with color and help to enhance the dynamic perspective.

As one can see in the IFAR still life, there is a quality of liveliness in the flowers themselves which immediately strikes the viewer. This more plentiful array of flowers prompted Henry Adams to refer to these still life arrangements as Benton's Baroque examples, one of which was featured in his 1989 monograph, page 321. In this picture, in the Crosby Kemper Collection, Kansas City, as in the IFAR still life, Benton mesmerizes his audience by creating a certain tension in the shadows, patterns and perspective, all magnified by vivid and high key colors.

In conclusion, through patient waiting and careful examination, the judgment has been reached that the work is indeed an original painting by Thomas Hart Benton, the original version of the more refined and polished painting sold by Christie's in 1989. The small jewel-like oil sketch found on the verso of another still life study at Christie's East only serves to convince us that the IFAR picture is the link between the two versions of this colorful still life.

Nancy J. Little

Fig. 3. Thomas Hart Benton, Still Life Study *(verso). Oil on tin, 4 x 2 inches. Private Collection.*

NOTES:

1. The painting in the Christie's East sale is a study for a still life which appeared in the auction catalogue 'American Paintings, Drawings and Sculpture', Sotheby's, New York, December 3, 1992, Lot 162, illustrated in the catalogue.

2. *Thomas Hart Benton, An American Original,* Henry Adams, Alfred A. Knopf, New York, 1989. This monograph also served as the catalogue of the exhibition of the same title held in Kansas City in 1989.

3. 'Thomas Hart Benton, Chronicler of America's Folk Heritage,' exhibition organized by the Edith C. Blum Art Institute, Milton and Sally Avery Art Center, Bard College Center, Annandale-on-Hudson, New York, November 3-December 19, 1984.

4. Adams, *op.cit.*, p. 227.

5. *Ibid.*, exhibition catalogue, p. 16.

6. *Thomas Hart Benton,* Matthew Baigell, Harry Abrams, Inc., New York, 1975, p. 101.

Staff in Review—1994

IFAR's twenty-fifth year was full of accomplishment amidst changes and planning for our future.

It was especially hectic in the art theft area, where several major thefts (103 items from the Headley-Whitney Museum in Kentucky, 179 items from the Jewish Museum in Budapest, and the two Turners and Friedrich in Frankfurt) demanded great amounts of attention. Our readers never saw the special edition of *IFARreports* devoted to the Budapest losses; it was in the late stages of preparation when IFAR was asked to stop production because the investigation was showing signs of success.

Anna Kisluk is in her fourth year as director of IFAR's Art Loss Register office and ably handles incoming theft reports and inquiries, working closely with insurance claims personnel as they gear up to report all art losses nationally. Spotlighting their association with the ALR, Atlantic Mutual published a feature about ALR in its quarterly newsletter as Nordstern USA had done last fall. Ms. Kisluk traveled to California for ALR twice and spoke at the international security conference at the Smithsonian in February.

Nancy J. Little entered her second year as head of the Authentication Service and juggled numerous research projects with help from Clara Bronson on a complicated El Greco school apostle and from Beatrix Blavier on a portrait purportedly by Francis Bacon. A highpoint of this or any year was her work verifying an unknown painting by Thomas Hart Benton. The tale is published in this issue. Ms. Little helped coordinate our Collectors Roundtable event at Richard York Gallery in the spring. She also wrote an article on expertise for *Art West*.

During the summer, IFAR was able to add Kathleen Ferguson to its full-time staff, our first assistant in nine years. Ms. Ferguson has swiftly become the office anchor and has proven herself in many aspects of IFAR's administration and publications. She came after the departure of Florence Squassi, who had worked part time. Melinda Hartwig, a part-time research assistant, continued to enter data from theft reports in German and Dutch. Ms. Hartwig also undertook the difficult transition to a newly computerized membership mailing system. Professional advice was kindly provided by Phoebe Schmidt.

Throughout the year, we stayed in touch with Virgilia Pancoast, consultant to the Authentication Service, who shared her years of experience with us and with CNBC viewers. IFAR enjoyed a helping hand from Alan Oberlin, Lisa Goldberg, and Elliot Kass. For ten weeks, Jonathan Kaufman, a third-year law student at Columbia University, wrote up a storm as IFAR's fourth Joseph Solomon summer intern. A second-year law student from Fordham University, Victoria J. Vitrano, interned with us in the spring.

The staff welcomed many visitors with demonstrations of the database and explanations of IFAR's work. Among them were Pavel Jirasek, head of security for Czech museums and castles, Det. Chief Inspector Charles Hill of New Scotland Yard's Art & Antiques Squad, Barbara Schnitzer, a leading Chicago fine arts appraiser, staff from Fine Arts Risk Management insurance brokers, and principals of *SOS Oeuvres d'Art* and Thesaurus/Trace. The IFAR staff made presentations to summer interns from the Metropolitan Museum of Art and a class from Manhattanville College.

Media coverage was outstanding in 1994. Articles devoted to our activities appeared in both *The Philadelphia Inquirer* and *Forbes ASAP*. Several stories in *The New York Times* quoted the executive director, who also gave interviews about the Picasso theft in Zurich (CBC Evening News on Canadian television and *USA Today*). A feature by Jonathan Kandell in the *Los Angeles Times* Sunday magazine on art theft in the Czech Republic also quoted Ms. Lowenthal. She was interviewed for "Frontal" on ZDF, the German television equivalent of "60 Minutes." In September, she appeared on "Oprah!" to talk about rewards for stolen art. Her Art Crime Update in *The Wall Street Journal* appeared six times in 1994.

Connie Lowenthal took part in several presentations and scholarly meetings. She joined two attorneys on a panel to discuss art recovery law in New York for the Young Friends of the Guggenheim Museum. In June, Ms. Lowenthal and several art law specialists addressed a New York meeting sponsored by the International Association of Dealers in Ancient Art. She traveled to the Savannah College of Art and Design as keynote speaker on theft and forgery during their Art History Focus Week and to San Francisco to lecture at Butterfield & Butterfield. She spoke to groups from Brown University, New York University's Collections Management seminar, and the Dickinson University School of Law. Sharing the podium with FBI art theft specialist Robert Bazin, she lectured in Stephen Urice's art law class at the University of Pennsylvania School of Law. At year's end, she spoke for Nordstern to a group of fine arts insurance brokers.

Ms. Lowenthal participated in two major conferences, at the law school of the University of British Columbia, Vancouver ("Material Culture in Flux--Repatriation Questions"), with proceedings to be published, partly with a subvention from UNESCO, and the International Art Trade and Law Conference in Vienna ("A Licit Trade in Cultural Property"), as a Samuel H. Kress Fellow of the International Cultural Property Society.

Looking forward, IFAR is undertaking a study of possible future programs which will best serve the public using the expertise and reputation IFAR has achieved in its first twenty-five years. As we move ahead, we are indebted to dedicated board members, a list of contributors who have remained extraordinarily faithful, outstanding volunteers, and a talented staff. We urge you, our readers and contributors, to stay tuned.

Constance Lowenthal

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

EL GRECO, Dominicos Theocopuli, called (Spanish, 1547-1614). *The Last Judgment*. Small hinged wooden triptych painted with biblical scenes on recto and verso. 37.0 x 23.8 cm. *N92.98.5. Modena, Italy. January 23, '92. (*IFARreports*, Feb./Mar. '92, no. 129)

GUARDI, Francesco (Italian, 1712-93). *La Place Saint Marc à Venise*. Oil on canvas. 55.0 x 72.0 cm. *N92.98.1. Modena, Italy. January 23, '92. (*IFARreports*, Feb./Mar. '92, no. 120)

LEBOURG, Albert Charles (French, 1849-1928). *Landscape at Sunset*. Oil on canvas. 37.0 x 54.0 cm. *N93.271.4. Rochefort, Switzerland. August 3, '92. (*IFARreports*, July '93, no. 580)

LÉGER, Fernand (French, 1881-1955). *Mechanical Composition*. Gouache on paper. 35.5 x 29.0 cm. *N94.2.3. Fort Lauderdale, FL. May 31, '94. (*IFARreports*, July '94, no. 330)

LÉGER, Fernand (French, 1881-1955). *Paysage Animé*. Gouache on paper. 32.0 x 23.0 cm. *N94.2.2. Fort Lauderdale, FL. May 31, '94. (*IFARreports*, July '94, no. 331)

LÉGER, Fernand (French, 1881-1955). *Profile and the Compass*. Gouache on paper. 26.5 x 36.0 cm. *N94.2.1. Fort Lauderdale, FL. May 31, '94. (*IFARreports*, July '94, no. 332)

LOISEAU, Gustave (French, 1865-1935). *Still life*. Oil on canvas. 50.0 x 61.0 cm. *N94.2.4. Fort Lauderdale, FL. May 31, '94. (*IFARreports*, July '94, no. 328)

MONTENEGRO, Roberto (Mexican, b. 1885). *Clowns*. Oil on canvas. 50.8 x 55.9 cm. *N94.2.5. Fort Lauderdale, FL. May 31, '94. Not published.

MORET, Henry (French, 1856-1913). *Sailing Boats at Sea*. Oil on canvas. 38.0 x 61.0 cm. *N93.271.2. Rochefort, Switzerland. August 3, '92. (*IFARreports*, July '93, no. 582)

PICASSO, Pablo (Spanish, 1881-1973). *La Femme aux Yeux Noirs*. Oil. 73.0 x 60.0 cm. *N93.473.2. Stockholm, Sweden. November 8, '93. (*IFARreports*, Nov. '93, no. 968)

WENGLEIN, Joseph (German, 1845-1919). *Autumn Landscape*. Oil on canvas. 53.0 x 86.0 cm. *N92.43.1. Mainz, Germany. February 3, '91. (*IFARreports*, Jan. '92, no. 24)

Sculpture

KOLBE, George (German, 1877-1947). *Kleine Pieta*. Bronze. 36.2 x 31.7 cm. *N77.31.1. Beverly Hills, CA. January 1, '77. (*Index of Stolen Art*, 1977)

KOLBE, George (German, 1877-1947). *Portrait of Enkelin*. 22.8 x 16.5 cm. *N77.31.3. Beverly Hills, CA. January 1, '77. (*Index of Stolen Art*, 1977)

KOLBE, George (German, 1877-1947). *Sklavin*. Bronze. 71.8 x 19.7 cm. *N77.31.2. Beverly Hills, CA. January 1, '77. (*Index of Stolen Art*, 1977)

Antiquities

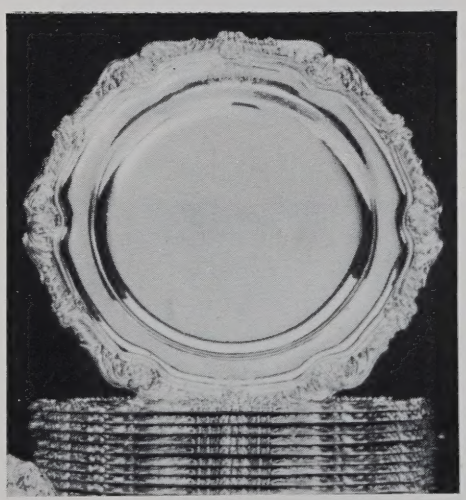
Sculpture

Figure of a Woman (Roman). Marble sculpture. 131.0 cm. *N94.2.1. Ephesus, Turkey. May 3, '93. (*IFARreports*, Jan. '94, no. 33)

Missing Art Alert

Missing since October 18, 1994.

A reward is being offered by the insurers, subject to the usual conditions.



Paul Storr (English, 1771-1844). Four dinner plates (from a set of twelve) and sixteen soup plates (from a set of eighteen), 1813. Silver. The plates are from the Londonderry service with the borders engraved with the Royal Arms and the arms of Charles Stewart, Baron Stewart of Stewart's Court and the 3rd Marquess of Londonderry. Maker's mark and hallmarks.

If you have any information on their whereabouts, please contact the

Art Loss Register at the International Foundation for Art Research

46 East 70th Street, New York, NY 10021 tel: (212) 879-1780 fax: (212) 734-4174

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Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

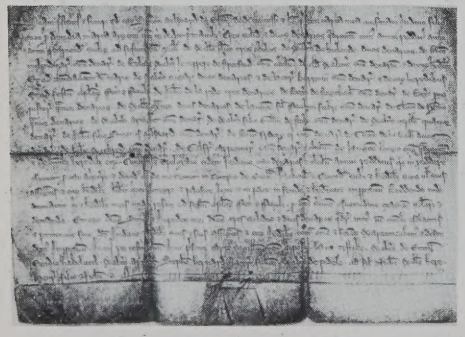
Information Sought

If you have any information on the following watercolor by Emil Nolde, please call the Art Loss Register at IFAR at (212) 879-1780 or Interpol at (202) 616-9000.

Emil Nolde, Landscape, *circa 1930, watercolor on paper, 16.2 x 31.8 cm. Signed.*

Owner Sought

If you have any information on the original owner of this manuscript, please call the Art Loss Register at IFAR at (212) 879-1780 or Det. R.J. Kalafus, 26th Detective Squad, 26th Precinct, New York Police Department (212) 678-1352.



Late 11th/early 12th century English manuscript on parchment. Grant from Simon Aylward of Eton to his son, Jordan. A transferral of debts owed to Simon from tradesmen in Eton, with the debts to be paid to Jordan Aylward.

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Still Stolen

*Double-headed herm of a Maenad, Bronze. Ht. 34.0 cm. Stolen from the Museo Nazionale, Terme di Diocleziano (Baths of Diocletian). Inventory No. 1061. *N91.363.1. Rome, Italy. Jan. 31. '90.*

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 *Landscape,* circa 1800. Oil on canvas. 50.8 x 60.9 cm. Restored, cleaned with inpainting, relined and with a modern composition backing. *N94.401.1. Washington, DC. Mar. 1, '92.

American, 20th Century

2 FOWLER, Betsy. *The Greeting.* 243.8 x 243.8 cm. Depicting two elephants face to face with one's trunk wrapped around the other's trunk and tusks. The elephants are gray against a blue ground. N94.441.1. Norwalk, CT. Feb. 1, '94. *Reward.*

3 FOWLER, Betsy. *Wild as the Wind.* 243.8 x 243.8 cm. Depicting the head of a charging elephant in shades of blue, magenta and purple. N94.441.2. Norwalk, CT. Feb. 1, '94. *Reward.*

4 PERKINS, Mary Jane. *Pacific Park,* 1989. Pastel, ink, on paper. 91.4 x 101.6 cm. Signed. N94.398.1. Emeryville, CA. Feb. 20, '94.

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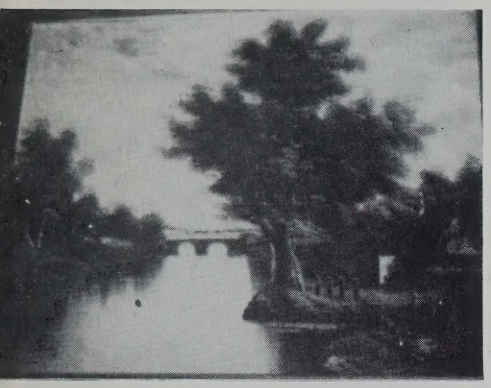

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Austrian, 19th Century

5 *Landscape.* Oil. 70.0 x 60.0 cm. Signed l/r. *N94.428.4. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

6 *Old Man with a Beard.* Oil on linen. 15.0 x 12.0 cm. *N94.426.3. Langenlois, Austria. Jun. 1, '94. Interpol Number : GZP43.785/94

7 *Turkish Siege.* Oil on linen. 30.0 x 45.0 cm. With soldiers fighting in the foreground and a rider on a white horse in the middle ground. *N94.426.1. Langenlois, Austria. Jun. 1, '94. Interpol Number : GZP43.785/94

8 *Tying Flowers.* Oil on linen. 80.0 x 50.0 cm. Representing a sitting girl holding a bunch of flowers in her hand. *N94.426.2. Langenlois, Austria. Jun. 1, '94. Interpol Number : GZP43.785/94

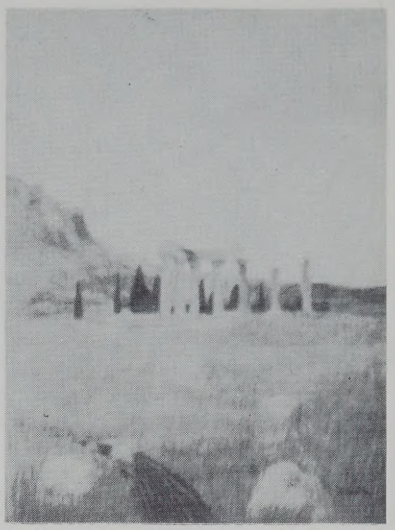
Austrian, 20th Century

9 BARSCH. *Beach.* Oil. 60.0 x 50.0 cm. *N94.428.1. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

10 BARSCH. *Greek Temple.* Oil. 60.0 x 50.0 cm. Signed l/r: Barsch. *N94.428.2. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

11 BELENIKIN, Valeriy. *Jazz Woman,* 1993. Oil on Linen. 50.0 x 35.0 cm. Signed in Cyrillic script: Bel/93. *N94.424.1. Villach, Austria. Jun. 12, '94. Interpol Number : GZII-13/266-1/9

12 KALOS. *Abstract.* Oil. 40.0 x 30.0 cm. *N94.428.15. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94



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13 KALOS. *Bird Head*. Oil. 60.0 x 70.0 cm. Signed on the bottom: Kalos. *N94.428.16. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

14 KALOS. *Mask*. Oil. 40.0 x 60.0 cm. Signed l/r: 87 *N94.428.14. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

15 KARGER, Ulli. *Beach*. Oil. 40.0 x 50.0 cm. Signed l/r: Gares 85. *N94.428.3. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

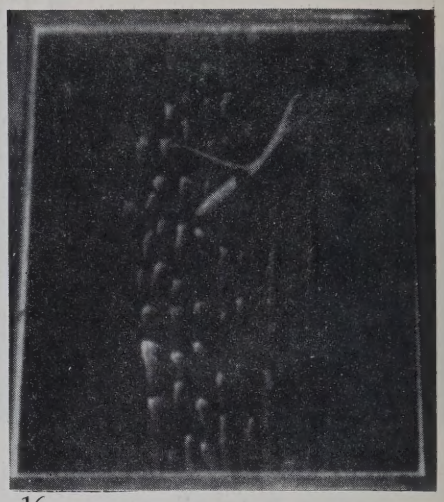
16 OSSBERGER, Herbert (b. 1954). *Tree Trunk*. Oil. 40.0 x 35.0 cm. Signed on the bottom. *N94.428.12. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

17 RADWAN, Lucja. *Bindaflat*, 1951. Watercolor on paper. 28.0 x 35.0 cm. *N94.427.5. Vienna, Austria. Jun. 22, '94. Interpol Number : GZD 2.755/a/94

18 RADWAN, Lucja. *Dehnepark*, 1951. Watercolor on paper. 35.0 x 28.0 cm. Signed l/r: Lucja Radwan *N94.427.4. Vienna, Austria. Jun. 22, '94. Interpol Number : GZD 2.755/a/94

19 URBACH, Olivia. *Snake*. Oil. 55.0 x 40.0 cm. *N94.428.5. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

20 *Woman and Cart*. Oil. 40.0 x 60.0 cm. Signed l/l. Woman represented as half-figure turned to the right with long hair with a cart to her right. *N94.428.13. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94



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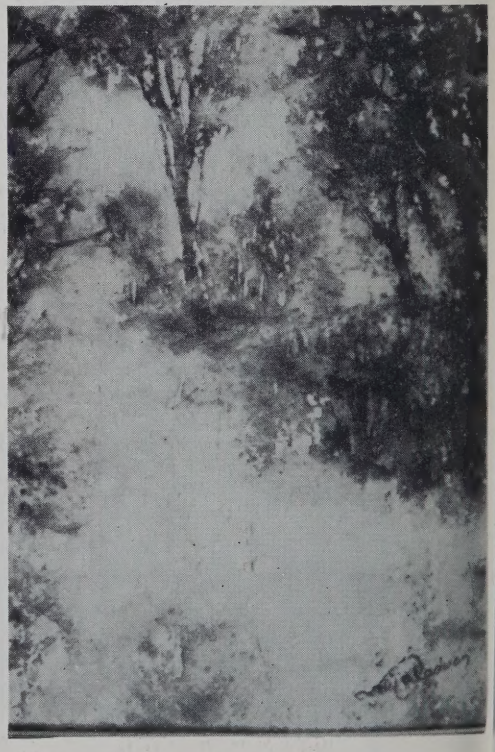

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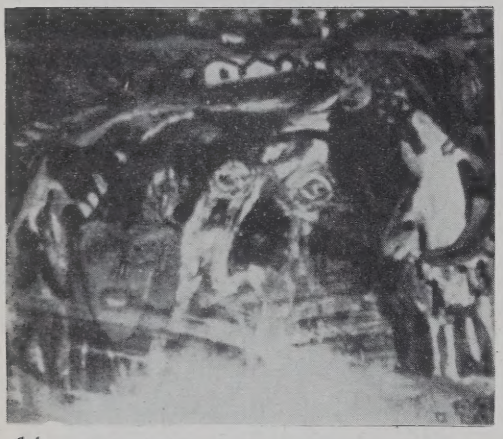

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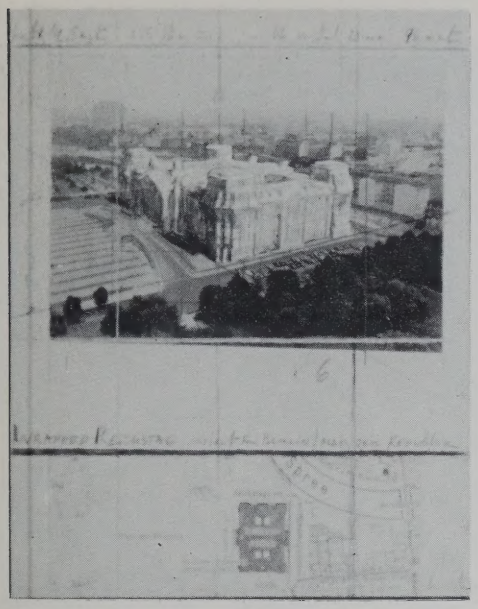

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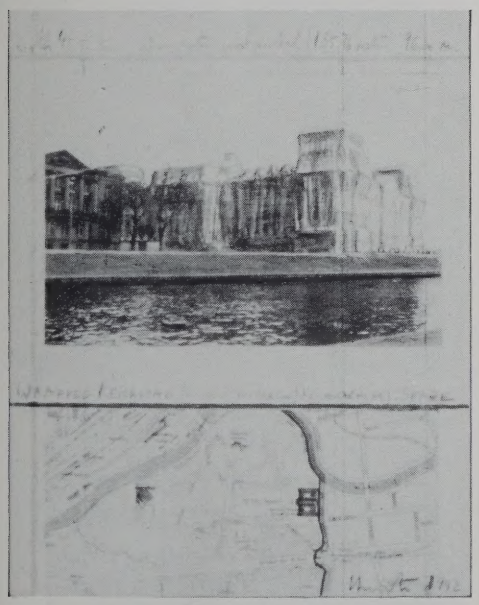

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Bulgarian, 20th Century

21 CHRISTO, Javacheff (called Christo) (b. 1935). *Wrapped Reichstag, Project for Berlin*, 1987. Pencil, enamel paint, photograph, crayon, charcoal and map. 28.0 x 21.5 cm. Signed and dated l/r: 1987/Christo. Photograph of the Reichstag by Michael Cullen and surrounding area with the building depicted as wrapped, with various notes above and below, including the title, a map of the area at the bottom. *N94.440.1. Kiel, Germany. Dec. 5, '94.

22 CHRISTO, Javacheff (called Christo) (b. 1935). *Wrapped Reichstag, Project for Berlin*, 1992. Pencil, enamel paint, photograph, crayon, charcoal and map. 28.0 x 21.5 cm. Signed and dated l/r: Christo 1992. Photograph of the government building by Wolfgang Volz, depicted as wrapped, with notes above and below, a map of the area at the bottom. *N94.440.2. Kiel, Germany. Dec. 5, '94.

Dutch, 17th Century

23 BREKELENKAM, Quiringh Gerritsz. van (1620-68). *The Doctor and the Sick Woman*, 1649. Oil on canvas. 48.7 x 35.5 cm. Signed l/r: C, M, FA 1649. *N94.431.3. Pilsen, Czech Republic. Aug. 16, '94. Interpol Number : 6.165.1/94.1607

24 HUCHTENBURG, Jan van, Attr. to (1647-1733). *Cavalry Battle.* Oil on canvas. Depicting a cavalry battle. N94.415.7. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994

25 MAES, Nicolaes (1634-93). *Portrait of a Man*, 1670. Oil on canvas. 56.8 x 55.5 cm. Signed l/r. *N94.431.1. Pilsen, Czech Republic. Aug. 16, '94. Interpol Number : 6.165.1/94.1607

26 MAES, Nicolaes (1634-93). *Portrait of a Woman*, 1670. Oil on canvas. 68.0 x 57.0 cm. Signed. *N94.431.2. Pilsen, Czech Republic. Aug. 16, '94. Interpol Number : 6.165.1/94.1607

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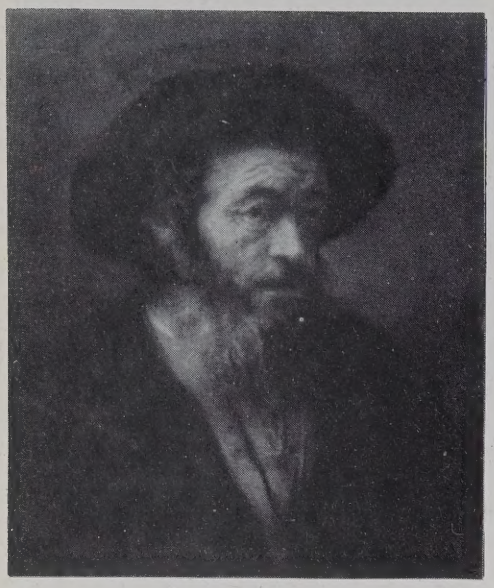

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27 REMBRANDT, H. van Rijn, Style of (1606-69). *Man with a Beard.* Oil on panel. 24.5 x 22.5 cm. *N94.434.1. Amsterdam, The Netherlands. Oct. 7, '94. Interpol Number : 1451-8511-1994

Dutch, 20th Century

28 APPEL, Karel (b. 1921). *Red Cats.* Acrylic on paper and linen. 76.0 x 110.0 cm. *N94.433.1. Bennekom, The Netherlands. Sep. 10, '94. Interpol Number : PL0704/94-12191

29 BUBARNIK, Gyula (b. 1936). *Still Life,* 1990. Oil on panel. 30.0 x 37.0 cm. Signed l/r. May be with gilt limewood frame with rectangular brand mark "R&S" on the verso. *N94.432.1. Maastricht, The Netherlands. Sep. 1, '94. Interpol Number : 01/09/1994-8610

30 BUBARNIK, Gyula (b. 1936). *Still Life.* Oil on panel. 37.0 x 30.0 cm. Signed l/r. May be with gilt limewood frame with rectangular brandmark "R&S" on the verso. *N94.432.2. Maastricht, The Netherlands. Sep. 1, '94. Interpol Number : 01/09/1994-8610

English, 20th Century

31 HOWARD, Y. *Beach with House and Ship.* Oil. 40.0 x 60.0 cm. Signed l/l. A beach port with two ships at anchor; a quay in the left foreground, and a house in the background. *N94.428.9. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

European, 19th Century

32 *Fruit.* Oil. 25.0 x 40.0 cm. Signed l/l. Still Life with an apple, orange and a bunch of grapes. N94.428.11. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

33 *Mountain Landscape.* Oil. 40.0 x 25.0 cm. Signed l/r. *N94.428.10. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

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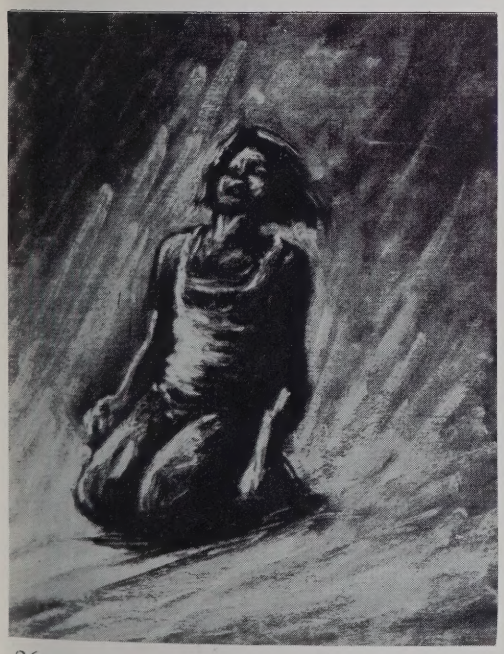

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European, 20th Century

34 *Landscape with Birds.* Oil. 75.0 x 60.0 cm. Signed l/r. *N94.428.8. Vienna, Austria. Aug. 28, '94. Interpol Number: GZD2.552/MH/94

35 VICARI, Andrew. *L'Appel à la Lune.* Oil on canvas. 33.0 x 41.0 cm. Signed l/l: Vicari. S *N94.414.2. Monaco. Sep. 27, '93. Interpol Number : E-142/8-1994

36 VICARI, Andrew. *Le Hurlement du Chercheur.* Oil on canvas. 33.0 x 41.0 cm. Signed u/l. *N94.414.1. Monaco. Sep. 27, '93. Interpol Number : E-142/8-1994

Flemish, 17th Century

37 BRUEGHEL, Jan, the Younger, Attr. to. *Vertumnus and Pomona in a Garden.* Oil on canvas. Formerly attributed to Govaerts. Probably showing an old woman (autumn) and a young woman (spring). N94.415.6. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994

Flemish, 18th Century

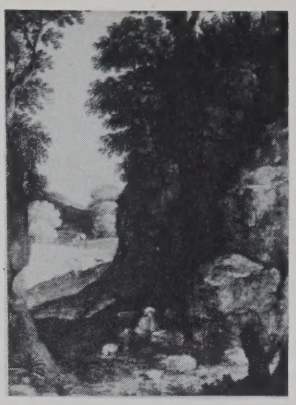
38 *Landscape.* Oil on panel. 28.5 x 20.0 cm. *N94.415.4. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994

39 *Landscape.* Oil on panel. 28.5 x 20.0 cm. *N94.415.5. Paris, France. Feb. 8, '94. Interpol Number: E-83/5-1994

40 *Roman Landscape (Scènes romaines animées).* Oil on panel. 24.5 x 33.0 cm. Signed with the monogram "MS" and dated illegibly "17.." *N94.415.3. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994

French, 18th Century

41 EISEN, Charles-Dominique-Joseph (1720-78). *Children Playing with a Goat (Enfants jouant sur une chèvre).* Oil on canvas. 24.5 x 63.7 cm. *N94.415.2. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994



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French, 19th Century

42 DAWANT, Albert-Pierre, Attr. to (1852-1923). *A Hunter*. Oil on canvas. N94.415.8. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994

Mexican, 20th Century

43 MARTINEZ, Raul Oscar. *Portrait of Two Women*, 1980. 76.2 x 60.9 cm. *N94.412.1. Ellen Klein. New York, NY. Aug. 18, '94. *Reward.*

Polish, 15th Century

44 *Our Lady of the Sorrows*, circa 1450. Tempera on panel. 21.5 x 22.0 cm. Cracow School. On the verso is another work depicting the head of Jesus Christ as if reflected in a mirror. Originally in a gold and silver frame inscribed: Anno Dmi 1706 die 15 Aou." Recorded under inventory No. PA 244206. *N94.407.1. Sulislawice, Poland. Oct. 27, '92. Interpol Number : E-107/6-1994

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Prints, Drawings

American, 19th Century

45 MARIN, John (1870-1953). *Woolworth Building in Construction*, 1912. Pencil on paper. 25.1 x 20.0 cm. Unsigned. May bear inventory No. 30020 on verso. Depicting the construction of the building in lower Manhattan. N94.423.1. Palm Beach, FL. May 10, '94.

American, 20th Century

46 FRANCIS, Sam (1923-94). *Untitled*, 1993. Etching. 41.9 x 83.2 cm. Aquatint. Signed in pencil l/r: Sam Francis. Inscribed l/r: BAT. In a lacquered maple frame with off-white linen mat. *N94.403.1. Los Angeles, CA. Nov. 8, '94. *Reward.*

Austrian, 20th Century

47 DWORAK, Peter (b. 1949). *Abstract*. Etching. 30.0 x 25.0 cm. Abstract representation with a central biomorphic shape filled by scratched lines. *N94.428.6. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

48 DWORAK, Peter (b. 1949). *Man and Woman Sitting*. Etching. 30.0 x 25.0 cm. *N94.428.7. Vienna, Austria. Aug. 28, '94. Interpol Number : GZD2.552/MH/94

49 RADWAN, Lucja. *Dreimaderlhaus*. Ink on paper. 30.0 x 21.0 cm. Signed l/r: Lucja Radwan *N94.427.1. Vienna, Austria. Jun. 22, '94. Interpol Number : GZD 2.755/a/94

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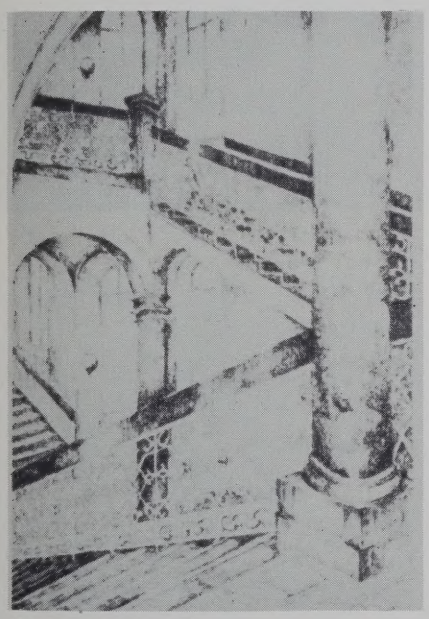

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50 RADWAN, Lucja. *Spring Fountain in Clinic.* Ink on paper. 30.0 x 21.0 cm. *N94.427.3. Vienna, Austria. Jun. 22, '94. Interpol Number : GZD 2.755/a/94

51 RADWAN, Lucja. *Staircase in Clinic.* Ink on paper. 30.0 x 21.0 cm. Signed l/r: Lucja Radwan. *N94.427.2. Vienna, Austria. Jun. 22, '94. Interpol Number : GZD 2.755/a/94

Sculpture

American, 20th Century

52 WILKINSON, Michael. *Universe,* 1991. Acrylic. Ht. 50.8 cm. Signed. Edition No.: 119/300. Weight approximately 10-15 lbs. *N94.410.1. Emanuel A. Moore. Hollis, NY. Oct. 8, '94. *Reward.*

Austrian, 17th Century

53 *St. John of Nepomuk.* Polychromed wood. 90.0 x 35.0 cm. *N94.429.1. Munichsthal, Austria. Jun. 6, '94. Interpol Number : GZP 43.678/94

Austrian, 19th Century

54 *Crucifix.* Polychromed wood. Ht. 92.0 cm. With Christ depicted in a loincloth that is tied to the right; with mustache and beard; of the three-nail type of crucifix. *N94.430.1. Villach, Austria. Aug. 10, '94. Interpol Number : GZ II-13/444/94

Austrian, 20th Century

55 KUMPF, Gottfried. *Fish.* Cast bronze. 15.0 x 20.0 x 7.0 cm. Signed: G. Kumpf Edition: 76/125. *N94.425.2. Vienna, Austria. May 30, '94. Interpol Number : GZD 4366/S/94

56 KUMPF, Gottfried. *The Small Elephant.* Cast bronze. 15.0 x 18.0 x 16.0 cm. Signed: G. Kumpf Edition: 96/200. *N94.425.1. Vienna, Austria. May 30, '94. Interpol Number : GZD 4366/S/94

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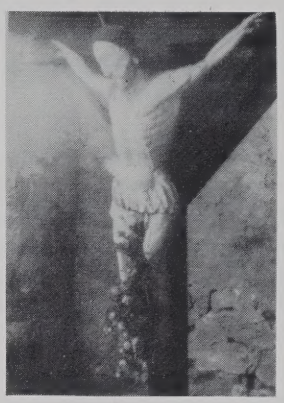

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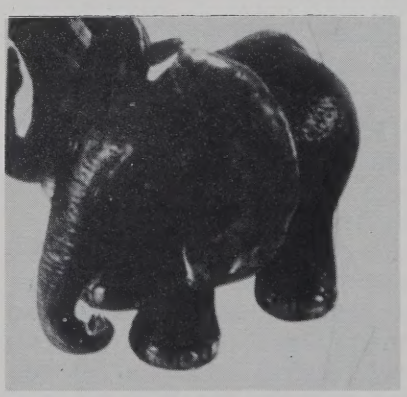

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57 KUMPF, Gottfried. *Twins.* Cast bronze. 13.0 x 18.0 x 9.0 cm. Signed: G. Kumpf Edition: 70/125. *N94.425.3. Vienna, Austria. May 30, '94. Interpol Number : GZD 4366/S/94

Czech, 17th Century

58 *Calvary.* Polychromed wood. Ht. 70.0 cm. A group depicting Christ on the cross flanked by St. John and another disciple. Height is for figures. Originally polychromed but now painted a pale pink. *N94.436.3. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

59 *Four cherubs.* Polychromed and gilded wood. Four figures of cherubs with gilded wings and loincloths. Taken from the sides of an altar. *N94.436.8. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

60 *Pair of Cherubs and an Angel.* Polychromed and gilded wood. Ht. 82.0 cm. Removed from a high altar. The cherubs with gilded wings and measuring 20 to 30 cm. in height. Dimensions are for the angel depicted as kneeling with his upper chest bare, large gilded wings and a colored cloth or robe draped and flowing across the lower of his body. *N94.436.2. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

61 *St. Sebastian and St. Roch.* Polychromed wood. Originally flanking figures on an altar. *N94.436.4. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

62 *St. Sigismund.* Polychromed and gilded wood. Ht. 72.0 cm. Standing figure of a male saint wearing a gilded helmet/ crown and armor with a cloak at the shoulders, holding a sword, point down, in his left hand, his right hand resting on his chest, a group of flags or banners rolled at his feet. *N94.436.6. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

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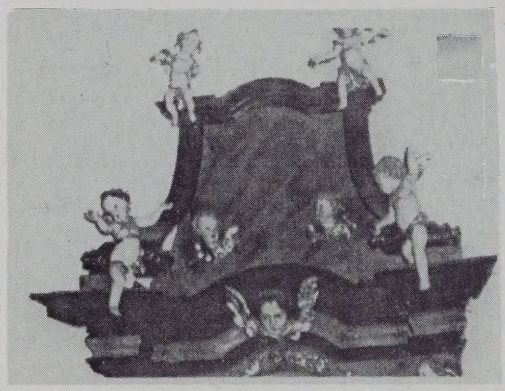

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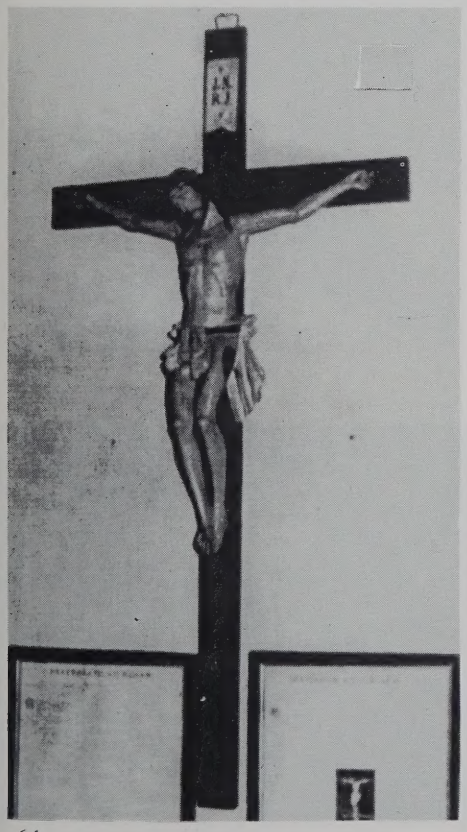

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63 *St. Wenceslas (St. Vaclav).* Polychromed and gilded wood. Ht. 76.0 cm. Standing figure of the Czech male saint, wearing a gilded crown, holding a flag or banner with his right hand and a coin with the Wenceslas (Vaclav) eagle in his left hand; an emblem at his feet. *N94.436.7. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

Czech, 18th Century

64 *Crucifix*. Polychromed wood. Ht. 120.0 cm. *N94.436.5. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

65 *Resurrection of the Savior.* Polychromed wood. Ht. 64.0 cm. *N94.436.1. Bykan, Kutna Hora, Czech Republic. Mar. 1, '93. Interpol Number : E-93/6-1994

66 *St. Norbert*. Polychromed wood. Ht. 60.0 cm. His right hand raised to hold a monstrance (now missing). *N94.439.2. Krasno, Sokolov, Czech Republic. Sep. 19, '93. Interpol Number : E-115/7-1994

67 *St. Walburga, the Abbess*, circa 1750. Polychromed wood. Ht. 60.0 cm. *N94.439.1. Krasno, Sokolov, Czech Republic. Sep. 19, '93. Interpol Number : E-115/7-1994

French, 19th Century

68 VANDERSTRATEN, Georges. *Figure of a Woman*, 1910. Bronze. Ht. 50.8 cm. Art Nouveau style. Standing figure of a woman with her hands together at her face, with flowers at her feet. Signed. N94.418.1. Palm Beach, FL. Nov. 3, '94.

Russian, 20th Century

69 ERTÉ, Romain de Tirtoff (1892-1990). *Chinese Legend*. Bronze. 55.8 x 15.2 x 20.3 cm. *N94.417.1. Palm Beach, FL. Oct. 25, '94.

Decorative Arts

Clocks, Timepieces, Watches

French, 18th Century

70 CHAMPION, François. Clock. Tortoise-shell, ormolu, and enamel. Ht. 81.0 cm. The dial inscribed: Fçois CHAMPION - PARIS. The case stamped: F. Goyer (Maître en 1753). *N94.415.1. Paris, France. Feb. 8, '94. Interpol Number : E-83/5-1994

70

71 MULLER. Clock, circa 1740. Wood, enamel and ormolu. 54.3 x 34.6 cm. Dimensions are for the case. Height of stand: 22.2. cm. Rococo. With a black japanned wood (vernis Martin) case. *N94.409.1. Colman, France. Feb. 26, '94. Interpol Number : E-95/6-1994

71

French, 19th Century

72 REICHE, Jean-André. Clock, circa 1810. Gilded and patinated bronze. 33.0 x 22.9 cm. Surmounted by a reclining figure of "Amor" or Cupid. An identical clock by the same maker is in the collection at Fontainebleau. *N94.419.1. New York, NY. Nov. 14, '94.

72

Candlesticks, Candelabra, Lamps

Czech, 19th Century

73 Candelabrum. Porcelain. Ht. 50.0 cm. White porcelain decorated all over with red, blue, green, and gold flowers. *N94.439.3. Krasno, Sokolov, Czech Republic. Sep. 19, '93. Interpol Number : E-115/7-1994

Danish, 19th Century

74 JENSEN, Georg (1866-1935). Candlestick. Silver. Diam. 14.6 Ht. 30.2 cm. Made of 925 sterling silver, weighing 1.5 kilograms. Stamped on the base: "Georg Jensen Sterling Sølv 264." Having a twisted stem terminating in beads. N94.405.1. Copenhagen, Denmark. Aug. 20, '94.

73

Folk Art

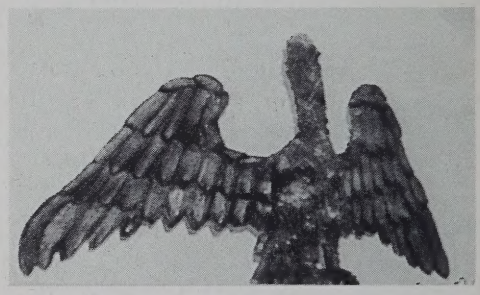
American, 19th Century

75 SCHIMMEL, Wilhelm. Eagle. Wood and paint. 23.5 x 48.3 cm. The body, neck and head painted yellow with red, white and black mottling, the wings painted yellow and outlined in black. *N94.421.1. Bryn Mawr, PA. Oct. 30, '94. *Reward.*

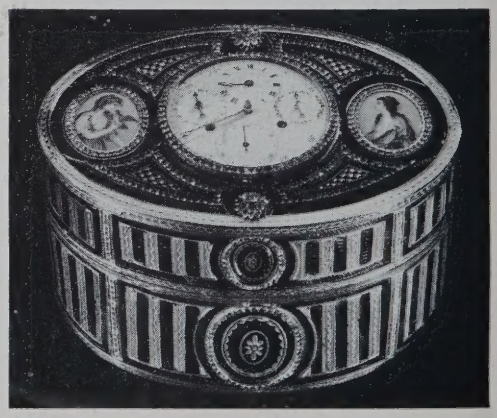
Objects of Art

English, 18th Century

76 COX, James. *George III Nécessaires,* circa 1775. Gold, silver, and enamel. Enamel amethyst in color, with a 'clock' face on the lid. Main dial has minute hands and four subsidiary dials showing the hours, strike silent, seconds, and the date. On either side of the dial is a half length picture of a lady, at left depicting a young lady talking to a bird perched on her right hand, at right a lady looking left and pulling up her dress over her left shoulder. Enamels are by William Craft and the watch by Thomas Best. *L94.1362.1. New York, NY. Oct. 19, '94.



75



76

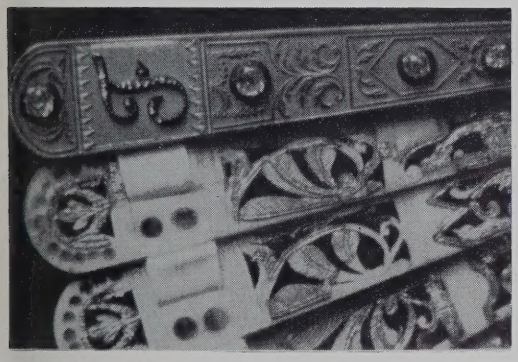
Asian Art

French, 19th Century

77 Fan. Ivory, gold, and diamonds. 15.5 x 26.0 cm. Pierced ivory stick threaded by a ribbon, the front with applied gold mounts in the form of sphinxes and leaves, the end sticks of gold with a chased foliate design centering rose-cut diamonds, one with the initial "F" picked out in diamonds and the other with the initial "M" also picked out in diamonds. *N94.438.1. Montbeliard, France. Mar. 27, '94. Interpol Number : E-10-6/6-1994

Spanish, 20th Century

78 DALI, Salvador (1904-89). *Isis.* Gold and amethyst. Ht. 15.0 cm. Statuette depicting a bird-headed figure of Isis (the Egyptian goddess) on an amethyst base. N94.413.1. St. Petersburg, Russia. Oct. 24, '94.



77 (detail)

Antiquities

Sculpture

Roman, Century Unknown

79 *Relief fragment.* Marble. Depicting a soldier on horseback at right and two foot soldiers facing each other (fighting) at left, one with a shield over his left side. Damaged by erosion, with parts of the legs of the soldier and part of one soldier's head at left missing, and parts of the horse at right missing. *N94.437.1. Goltepe, Turkey. Jan. 1, '94. Interpol Number : E-117/7-1994

Sculpture

Japanese, 19th Century

80 *Mother with Children.* Ivory. Ht. 20.3 cm. Standing figure of a woman wearing a kimono with one small child on her back and another standing in front of her, a basket of fruit at her feet. The clothes decorated with flowers and other designs, probably painted. *N94.396.1. Dallas, TX. Sep. 20, '94.

Ceramics

Chinese, 8th Century

81 *Horse.* Earthenware. Ht. 73.7 cm. Tang Dynasty. Glazed earthenware. Weight approx. 40 lb. *N94.397.1. New York, NY. Nov. 7, '94. *Reward.*

80

79

81

Missing Art Alert

Missing Objects

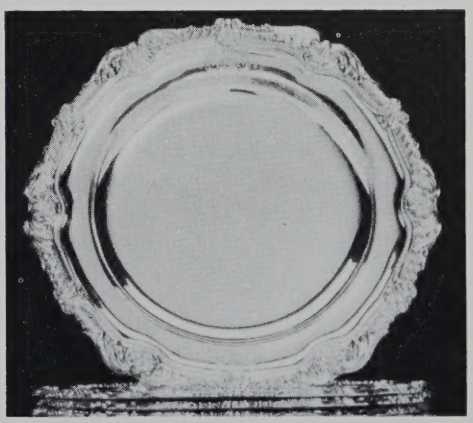
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Decorative Arts

Silver

English, 18th Century

1 STORR, Paul (1771-1844) Four dinner plates and sixteen soup plates, 1813. Silver. From the Londonderry service; borders engraved with the Royal Arms and the arms of Charles Stewart, Baron Stewart of Stewart's Court and the 3rd Marquess of Londonderry. *N94.411.1. New York, NY. Oct. 18, 1994.



1

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Missing Art Index

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Storr, P. 1

Correction

Please note that in the **Cumulative Stolen Art Index** for 1994 in the December issue of *IFARreports*, the entry for January in the key should read:

Jan. **1-36**